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Mark-Anthony Turnage

Silver. The Tassie

after Seán O'Casey



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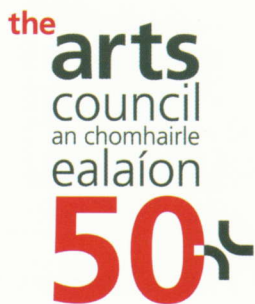
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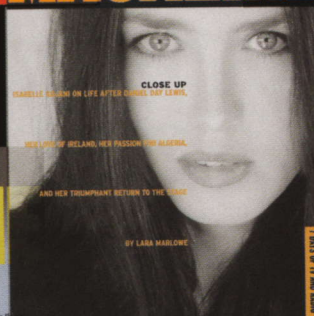
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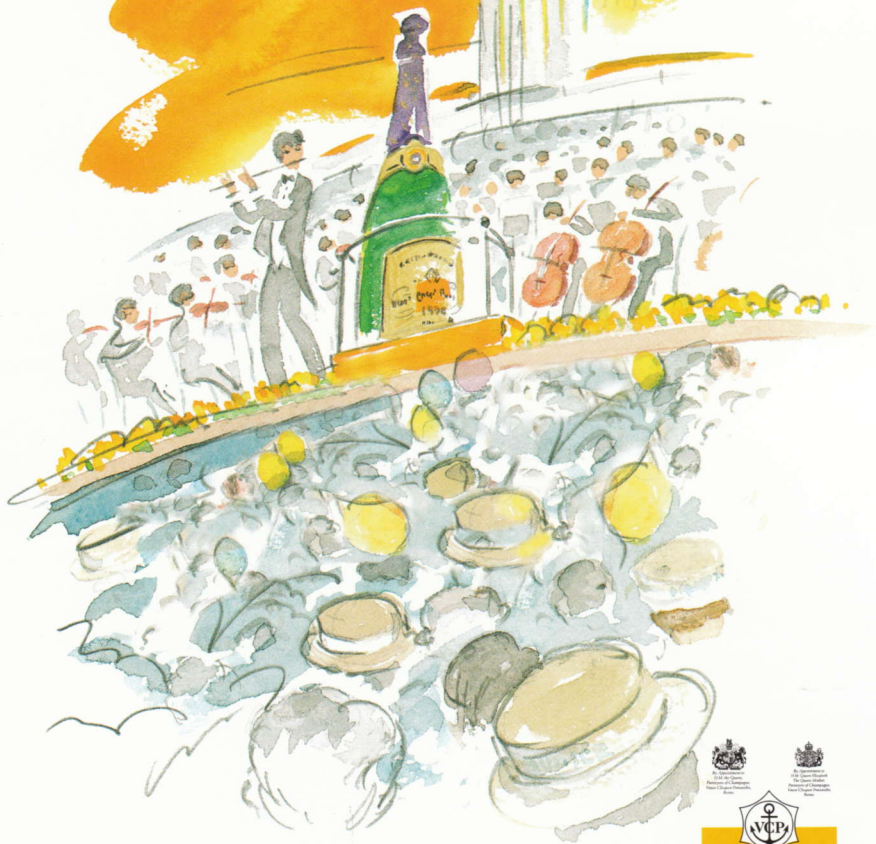


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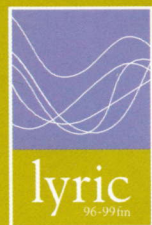


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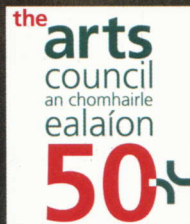
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presents the Irish
premiere of

MARK-ANTHONY TURNAGE

THE SILVER TASSIE

Sung in English

Libretto by Amanda Holden, after the play by Sean
O'Casey

Conductor

David Jones

Director

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MARK-ANTHONY TURNAGE

THE SILVER TASSIE

Harry Heegan
Sylvester, *his father*
Mrs Heegan
Susie, *the girl downstairs*
Mrs Foran
Teddy, *her husband*
Barney, *Harry's best friend*
Jessie, *Harry's girlfriend*
Dr Maxwell
The Croucher
Staff Officer
Corporal

Dancers

Sam McElroy
Andreas Jäggi
Deirdre Cooling-Nolan
Emer McGilloway
Franzita Whelan
Jeremy Huw Williams
Nyle Wolfe
Geraldine Cassidy
Declan Kelly
Gerard O'Connor
Declan Kelly
Owen Gilhooly

Ella Clarke
Justine Doswell
Julie Lockett
Becky Reilly
Mariam Ribon
Rebecca Walters
Michael Cooney
Kevin Murphy
Grant McLay
Thomas Power
Thomas Ramsey
Colm Seery

*The Silver Tassie was
first performed by
English National Opera
at the London
Coliseum on
16 February, 2000.
The first Irish
production was at the
Gaiety Theatre, Dublin
on 31 March, 2001.*

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Sonya Scanlon

THE PLOT AT A GLANCE

The action takes place in the years during and immediately after World War I.

Act 1

Harry Heegan, home on leave from the trenches, has helped his local football team to win a cup, the 'silver tassie'. He and his parents, his girlfriend Jessie and his best friend Barney, celebrate by drinking a toast from the tassie, in which they are joined by some neighbours: strait-laced Susie, Mrs Foran and her short-fused husband Teddy. Then it's time for Harry, Barney and Teddy to return to the war.

Act 2

At the front, the soldiers sing popular songs and reminisce about life back home, but they are reminded of the death and horrors surrounding them by the words of the Croucher, the mysterious watcher who quotes Scripture ironically over them. They start a game of football but are interrupted by a sudden enemy attack.

Act 3

Harry is in hospital back in Dublin, paralysed and confined to a wheelchair. Erstwhile neighbour Susie, now a nurse, has helped him come to terms with his injury. Harry's parents and Barney visit him. But Jessie stays away.

Act 4

During a victory dance, Harry is consoled by Teddy, now blinded and totally dependent on his wife. Barney, who saved Harry's life in battle, is having an affair with Jessie. The two men fight. Harry flings the tassie to the ground and leaves with Teddy. The silver tassie, once the sign of youth and strength and victory, lies buckled and bent on the floor.



Mark-Anthony Turnage

Mark-Anthony Turnage discusses

THE SILVER TASSIE

with Jennifer Batchelor

What drew you to Sean O'Casey's play?

The language, I think. I was very fond of Beckett, Joyce and Irish writing in general, so I was intrigued by O'Casey. I was on the look-out for subjects for an opera, and thought some O'Casey might be suitable. I'd heard of *The Plough and the Stars*, *Juno and the Paycock* and *The Shadow of a Gunman*, but I'd never read them nor seen any O'Casey until an Abbey Theatre production of *Juno and the Paycock*, which I loved. I found a student edition of his plays which contained *The Silver Tassie*, opened it on the page of the second act with all the chanting, and was struck by the incredible expressionistic writing. When I did *Greek*, what I loved about Berkoff's play was its very contrasting moods, from high-flown lyricism to mundane speech. *The Silver Tassie* had that too, and I thought it might make an opera.

How did you set about adapting a four-act play into an opera?

Right from when I first read the play, I thought of it as quite symphonic. It's not sonata form, but there is a first movement that's a sort of exposition of all the ideas. The first act has a lot of contrast. Everything moves around like short scenes in a film - Mrs Foran comes in with a frying pan, then you get Teddy smashing things up, and so on - whereas the second act is much broader. The second act, for me, was the slow movement. The third is the shortest act. It's in hospital and I felt that was a sort of scherzo, although it is more than that because there is a

slower ending to it. The last act is all dance movements, like a finale. I've never worked in the traditional symphonic form, but it helps to use a basic model to pin everything against.

Did you think of doing the text yourself, or the adaptation?

No, I didn't feel confident enough with words to do that. I felt it needed somebody to have an overview, and to give me something to react against. I adapted the first half of *Greek*, which I found very hard. Writing my own words would have been harder still.

This is your first collaboration with Amanda Holden. How did that come about?

I met her in the mid-1990s, and suggested the play to her. She did a treatment quite soon afterward. It needed her to persuade me that it was worth a try. I didn't actually start working on it until 1997 because first I had to write *The Country of the Blind* and *Twice Through the Heart*. I saw a production of *The Silver Tassie* at the Almeida three or four times. I also had a copy of a radio version of the play.

One of the striking things about the O'Casey is how musical elements are structured into the play.

They're a problem! They work wonderfully in the play, but they aren't necessarily helpful in an opera, because he uses musical moments as a complete contrast to the dialogue. We had a problem in the last act with "Swing low, sweet chariot": Harry is in a wheelchair

and suddenly breaks into song. In opera you're in song all the time anyway, so you have to find a different solution. I think the second act, which takes place in the trenches in the First World War, should be overwhelming. In that act, O'Casey has rhythmic chanting, set out almost like a poem, which is very attractive to a composer. When I actually saw the play, I found that with actors chanting it was quite weak – not that the language was weak, but the solution was tame. You need a chorus, an overwhelming presence, on stage.

The second act is so different from the first. You might think that kind of difference would come in the last act. It is quite striking that it isn't the last act, but in the middle. Some people have problems with the play and the way you're in a domestic first act and then suddenly into an expressionistic, non-realistic, second act. What is great about

music is that it can make the transition, and point up contrasts or similarities. I hope the music can unify the work perhaps more than the play.

Are there musical themes that thread through the work?

Yes, they're usually disguised, but they are there. There are harmonies and melodies, and interludes which act as transitions. For example, at the end of the first act, one of the elements is Harry as a football hero. There are football quotes and material which then come back in the football scene at the end of the second act, although Harry isn't present. You could stick Harry and Teddy in there, but they shouldn't be obvious: that's one of those things that can be different in each production. But the fact is that the link is football. The football game is made more of in the opera than in the play, and the football music provides a link and a transition.



As well as themes running through the piece, does each act have a specific mood?

Yes. I tried to make the second act just string accompaniment and the third act wind, as a contrast and to give myself a real, austere test – I think as a composer you have to throw yourself challenges. In the end, though, I felt I couldn't have the football and the culmination to the guns that close the act without the full orchestra. It would have been weak. I did keep the brass, wind and percussion out of a lot of the second act: it is predominantly strings until the end.

There is something so dark and brutal about a scene in the trenches. You might have had wind for the second act and strings for the third, but you play against that expectation.

Exactly. You might think the Croucher should be a counter-tenor because the sound is eerie, but that would be the most

obvious choice. And if you're going for the real, traditional thing then Harry should be a tenor. I'm not against tenors, it's just that I prefer baritones to tenors and mezzos to sopranos. I think lower voices are more lyrical. Also it's to get words across. If I were to write any other operas, I'd be surprised if I ever had the main role as a tenor.

Do you see certain characters as embodying certain voice types?

Yes. Amanda, I think quite rightly, combined O'Casey's Sylvester and Simon, another character he used to play up against – in opera you have to reduce the number of characters or it's confusing. I made a big mistake in the first draft, which I discovered when we tried it out in the workshop at the ENO Studio – at times Sylvester was too serious and angst-ridden when he should have been a very jaunty tenor role. I rewrote that to give the character, not exactly variants of





vaudeville or music hall, but a kind of 'oompah' accompaniment. Even when he's responding with one line, he has a character that is pretty consistent and the same sort of vocal tics. It's not that you should be obvious, but you've got to carry something through.

What about Susie? Am I right that you spent some time working out what register she would be?

I originally conceived Susie to be a soprano. Then I worked with Sarah Connolly on *Twice Through the Heart* for performances in Holland, and with the London Sinfonietta. I asked her if she was free because she's an ENO company principal. Although involved in *Alcina*, she was available. Because I never go that high, the tessitura pretty much suits a mezzo. I showed her the part and she said there were only one or two notes that were out of her range- she's quite a high mezzo. In fact, she said it was no higher than *Alcina*. Then I wasn't just writing for soprano, or mezzo, I was writing for a specific singer. That was a happy thing, really. Also, when I knew that he was available, I kept Gerald Finley in mind for the baritone. I listened to recordings of his Sid in *Albert Herring* and Vaughan

Williams's *Pilgrim's Progress*, for instance, so I had a lot of his voice around, and I knew the voices of the other cast members. That's very important, rather than just being baritone, soprano, tenor, especially when you are writing for a company. Harry's part grows, and he gets more and more to sing. Susie's gets less. It's strange that their parts almost overlap in a cross. Mrs Foran's goes down to almost nothing - not in stage presence, but in terms of what she has to sing. Harry comes on and sings in the last third of the first act, doesn't sing again till the third act, then sings tons of music in the fourth. Though Gerry Finley had seen the libretto, I think he was initially quite worried that he didn't have much to do. Then, of course, he was pleased with the fourth act because he's got a really big sing.

The shape of Harry's role also seems to have a dramatic logic in that when he's young and strong, a football star, he expresses himself very physically, but when he's reduced to life in a wheelchair, words play a greater part.

That's right, though it's only in the first act that he can walk. The whole of the

second half of the opera, he's in a wheelchair. That's quite tough for the performer.

Did the fact that it was for a company, for particular singers and for the ENO Chorus, make writing the piece different from your earlier operatic writing?

Yes it did, it made it more personal. And because we had workshops, that made it even more personal. It meant I could change things. Though not all the principals were available for the workshops, that didn't matter because I still had their voices in mind. I changed the orchestration a lot to suit them more, too.

Was the workshop process a valuable part of the opera's development?

It threw things up, and I think it's made it a better piece. If, when you hear an early version, something is quite striking, or more striking than you first thought, you can make use of that. You can extend it, develop it or use it later, which is wonderful. It meant that, when I came to write the fourth act, I could be quite confident that things I heard in the first act would make sense to me, and hopefully to an audience.

Are you also making these individual characters appear part of some bigger enterprise, the war?

Absolutely. There is a bit at the end of the second act where a parcel is delivered, and it's a football – this was quite common on the front in the First World War. I used the tune of the football song that Harry and Barney sing in Act One. You should hear that because it's quite a distinctive tune, though composers can never really guarantee what is going to stick with people and what isn't.

Sometimes it's subconscious: nobody can get all the transformations and the little motivic things unless they've studied it. I've tried to work in my last pieces in a way that is much more unified motivically and I've tried to make the material go as far as possible. I think this opera does that more than anything else I've done, bar maybe the two-trumpet piece, *Dispelling the Fears*, which is very tightly organised.



Is that because of the way you're developing as a composer or is it something about this specific subject, where you felt it had to be that tightly constructed?

I think it is the way I'm developing as a composer. You could have done this in a much more free-ranging way. It's not that everything is derived from four notes: a composer might want that, but it's almost impossible to do. A lot of the material is developed through the opera. I wrote it chronologically - Act 1, 2, 3, 4 - which is very unusual for me, because it's such a strong narrative, and had quite a straightforward shape, so I didn't really have to tamper with it. I usually do 1 and

4 first, because they're like bookends. I did that with *Blood on the Floor*: the first and last movements were there and then the middle things sorted themselves out. More usually I would do 1, 4, 2, 3 or even 1, 4, 3, 2. When I did *Greek*, for instance, the Sphinx was much earlier in the play, if I remember rightly, and we had to move it later because it didn't work musically.

In Act Four there's a lot of period music of different dance genres. Was that fun to incorporate?

Yes. They're not direct quotations. It may sound pretentious, but they're like deconstructed versions of a jig, a waltz, and so on. There is a tango, which was





originally more obvious, but I've disguised it. It is taken from a beautiful song called "Spain" which is referred to by O'Casey in the first edition of the play, but was later left out. O'Casey has a couple of verses that look as if they could be grafted onto "Spain". They fit very nicely, but I don't know if any production ever did that. I decided to allude to it, rather than quote directly. The fundamental thing I was concerned about was the Irishness of the play. Every line is within that Irish tradition. O'Casey originally submitted it to the Abbey Theatre and was deeply hurt by its rejection by Yeats and Lady Gregory. Amanda and I were invited by Shivaun O'Casey (the playwright's daughter) to Derry to do a talk about the opera in progress. It was during one of the cease-fires and I was very aware of Irish politics. I think, living now, to ignore the Irishness of it is almost obscene. As with any opera, you could stretch it a bit and do a production that wasn't specifically set in Ireland, but it would be like doing *Greek* outside the East End of London - you could do it, but it is at its strongest when it is set there. And it gives such colour to

it. I feel sorry for traditional Irish musicians because they're lumbered with the horrible commercialisation of Irish music. My two biggest fears were to be bad Britten *War Requiem* in the second act and bad *Riverdance* in the fourth. The band in the football club play a lot of jazz, but I would have thought they would have also played a few jigs. So there's a tango, an Irish jig, a slow air which is almost an Irish tune, filtered through and under what I'm doing. I wanted to be subtle about it in the same way as when I work with jazz musicians - more integrated, not suddenly stuck on the top. I didn't want suddenly to have something so obviously Irish and indeed tonal, because the score is chromatic, and at times atonal. It's more vague inflections. You'll get a feeling that it's a jig: they're not specifically Irish but they are often in 6/8 or 9/8, so they have that lifting feel. I had to prepare the Robert Burns folk-song ("The Silver Tassie") in the first act very carefully, because to go from quite harsh dissonant harmony to something in B flat major was quite hard to do. I hung on to it because it is a very beautiful tune.

Have you put into the orchestra instruments, as well as tunes, that would suggest Irishness?

There are fiddles in the off-stage band, three violins, but that's all. You get an off-stage band in *Rigoletto*, *Wozzeck*, *Lulu* and *Peter Grimes*, and what happens on-stage is in contrast to that. There are lots of different levels, which is lovely to play with. I found writing for orchestra very hard and to start with I had a lot of difficulty with balance. Oliver Knussen had to remind me that I had never written for voices and large orchestra before. Up to now, when I've written for voices it has been for less than twenty players. It was quite a shock to hear a large orchestra against one or two voices. A lot of the workshop process was thinning out the orchestra, or making it less cluttered – not thinning out the textures so much as what the singer was doing against the orchestra. The second act is the most rewritten – ironically everybody said that would be the act I'd find the easiest. Strings are much easier to balance than wind or brass, so you shouldn't have any problem with the chorus against strings, but I did, because there were lines that conflicted with what they were singing. It was confusing to listen to, whereas in an orchestral abstract piece it's quite easy to do these layers. It's got to be much more direct in a theatre piece.

There are some layers within the chorus itself, are there not?

Yes, it was a bit clean when I first did it. In fact, the chorus performed it too well in the workshop. It sounded too robust and I wanted to blur it a bit, so I made it into two choruses, and a lot of solos coming out of that. I felt that with the soldiers in this horrible situation in the mud, the solo voice coming out of a chorus is quite effective because it's a lone person amongst a mass of soldiers.

So there are a lot of little soloistic things which choruses like: they don't want to sing *en masse* all the time.

Would it be simplistic to say that, in the workshop, you discovered that what you had been doing within the orchestra was masking the singers, so you transposed those layers into the chorus itself, so that it would come across more strongly?

I hope so. I discovered in the workshop process that a lot of the detail was getting lost. I made it too complicated. I think you can be complicated if you are going to hear it, but a lot of complex *divisi* string writing in the first act would just get lost in the pit. With a solo voice you can have the colour of that person's idiosyncrasies, whereas with the chorus it's always a chorus. I really wanted all the writing for the male chorus to be in unison in the same way as Shostakovich's Thirteenth Symphony (*Babi Yar*), but I found I couldn't do it. But I think the chorus are happy with my final version: it lies better.

Was the decision to have the stretcher-bearers as a boys' chorus one that you made early on?

Yes. The stretcher-bearers' tune comes from the play. It was quite a poignant, silly, little tune, and I felt it contrasted well with the rest. The boys' chorus was important because in the First World War there were boys, some as young as fourteen or fifteen, who lied about their age to go to the trenches. I was fascinated that boys' voices broke later than now, so the stretcher-bearers could have been seventeen and still have had unbroken voices. I hope it will be poignant and shocking that from the stretcher-bearers in military uniform you suddenly hear boys' voices.

Is the orchestration the final part of the process?

Yes, and it is very enjoyable. The most enjoyable part of all came after the workshop, when I had to solve all the problems it had raised. It's not that you particularly enjoy coming to the end of it,

but the end, the solution, was in sight.

(Jennifer Batchelor is Production Dramaturg at English National Opera. This interview was originally published in the ENO programme for the first production of Turnage's *The Silver Tassie* in February 2000)



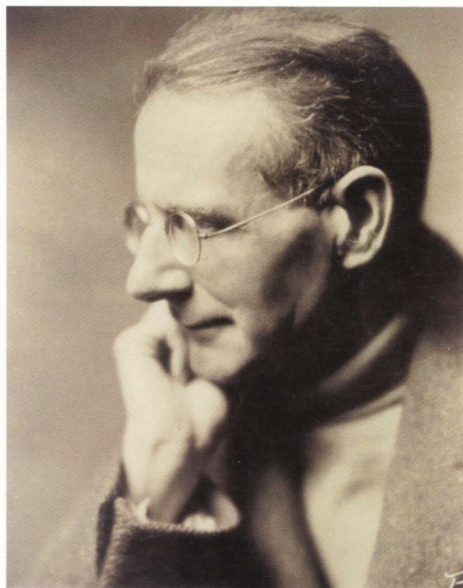
SEAN O'CASEY and THE SILVER TASSIE

Stephen Fay

The Silver Tassie was Sean O'Casey's own tragedy. It was written when he was forty-eight years old, not long after he had established a reputation in Dublin for his rich language, his sympathetic characterisation of the inhabitants of the Dublin slums, and his mistrust of professional patriots. His early plays had been performed at the Abbey Theatre, where Ireland's cultural nationalism was first nurtured at the turn of the century. But *The Plough and the Stars* (1926), the third of these plays, had caused a riot at the Abbey, sparked off by nationalists who claimed it was an insult to the heroes of the 1916 Easter Rising. The poet W B Yeats, one of the Abbey's founders, took the stage and bellowed at the audience: 'You have disgraced yourselves again. Is this to be an ever-recurring celebration of Irish genius?' He had said much the same thing nineteen years earlier, when a different generation of narrow-minded nationalists rioted during a performance of J M Synge's *The Playboy of the Western World*.

But only two years later it was Yeats who disgraced himself, by rejecting O'Casey's new play, *The Silver Tassie*. O'Casey had written the play in London, and, after his rejection by Yeats and the Abbey, he never lived in Dublin again. He might or might not have written better plays if he had remained close to his roots, but the fact is that, after the debacle of *The Silver Tassie*, his work deteriorated. Standing in permanent opposition to intolerant Irish clericalism and to narrow nationalism, he became querulous and unforgiving.

The story of Sean O'Casey's life is a textbook case of the making of an outsider. He was born in 1880, the thirteenth and last child in a poor Protestant family. His name was John Casey, and, like one-third of the people of Dublin, he grew up amid the stench, overcrowding and decay of a Dublin tenement. His father died when he was six, and eight of his brothers and sisters did not survive childhood; Dublin's infant-mortality rate was worse than Calcutta's. But his father had kept a few books, and although O'Casey was severely handicapped by dreadful eyesight, he learned to love language. He played scenes from Shakespeare; he heard the great language of the Bible at the Church of Ireland. When poverty drove him to theft, what he grabbed off a stall was a volume of Milton.



O'Casey left school at fourteen, qualified only as a labourer. But he had a good mind, and, like his fellow Dubliner Dean Swift, a savage indignation that gnawed his heart. He was consciously Irish, changing his name to Sean O'Cathasaigh, and learning Irish well enough to teach at the Gaelic League. But the socialism that he had assimilated in the slums was stronger than his nationalism. He was a union man, and he worked for James Larkin, one of the great socialist orators of the time. When Larkin's union established an Irish Citizen Army in 1913 to protect strikers from the police, O'Casey became its secretary – and was later its historian. Demarcation disputes between the Citizen Army and the more politically conscious Irish Volunteers soured O'Casey's opinion of the politics of nationalism. He resigned from the Gaelic league and the Irish Republican Brotherhood. He took no active role in the Rising of 1916.

O'Casey began to write in 1918; and he submitted three plays to the Abbey Theatre before it accepted *The Shadow of a Gunman* in 1923. He did not give up his job mixing cement on a road gang until after the two-week run of *Juno and the Paycock* in 1924. He was then forty-four, and he had written the two most popular plays ever seen at the Abbey. People were beginning to notice the slight figure, with his cloth cap cocked over his left eye. Joseph Holloway, whose diary chronicles the Dublin theatre in the first three decades of the twentieth century, reported early in 1925 that 'O'Casey is a very lonely man, ever thinking and brooding over new material for his plays.'

The Plough and the Stars – which was labour's Irish flag, rather than the tricolour – opened at the Abbey in

February 1926. The language was rooted in the tenements; nationalist soldiers carried the flag into a pub; and one of the characters was a prostitute. Rioting began in the audience on the fourth night, inspired mainly by women who accused O'Casey of heresy. As with the *Playboy* riots in 1907, order was full restored only after the police had arrived, and Yeats had told the rioters: 'The fame of O'Casey is born here tonight. This is his apotheosis.' It was no such thing. A month later, O'Casey left Ireland for the first time in his life. He had been invited to London to collect the Hawthornden Prize for the best work by a new author in 1925. The prize was worth £100, more money than he had ever had. He was lionised by George Bernard Shaw, and taken up by society hostesses. Indeed, he liked the life so well that he moved into a house in St John's Wood to write his next play.

In London O'Casey had overheard a Scottish ballad which began:

*O bring to me a pint of wine
and fill it in a silver tassie,
that I may drink before I go,
a service to my bonnie lassie.*

It lingered in his mind and he turned the silver tassie – or cup into the title of his new play. In his autobiography – in which he refers to himself mainly in the third person – he wrote: 'He would set down without malice or portly platitude the shattered enterprise of life to be endured by many of those who, not understanding the bloody melody of war, went forth, to fight, to die... He would show a wide expanse of war in the midst of timorous hope and overweening fear... And he would do it in a new way.'

The new way was to distance the action from the Dublin tenements. Although O'Casey does not say where the domestic scene in Act One is set, the speech

patterns belong to Dublin. ('When the two of yous stand quiverin' together on the dhread day of judgement . . .') The characters are also familiar from earlier O'Casey plays - the wastrels, the cunning wife, the repressed girl, the mother with a heart of gold. But in the expressionistic second act the chanting soldiers speak Cockney ('I sees the missus paryding along Watham Green'). Amanda Holden's libretto is commendably loyal to the original text.

O'Casey wanted the soldiers in the war zone in Act Two to intone the text antiphonally, like Gregorian plainsong, and this gives the play an unusual operatic quality, although that was not what the critics noticed when *The Silver Tassie* finally opened, not in Dublin, but at the Apollo Theatre on London in October 1928, with Charles Laughton in the lead. The painter Augustus John had been sufficiently impressed by it to design the

war zone. Charles Morgan, the dramatic critic of *The Times*, said that this was an experiment 'of absorbing interest, not less interesting because he has not perfected it. Of even greater value is his attempt to break free from the bands of naturalism by the bold use of verse', and David Krause, O'Casey's biographer, asserts that 'It remains one of the outstanding achievements of modern drama'.

But W B Yeats did not think so. Having read *The Silver Tassie*, his main concern was how to phrase his rejection. Perhaps O'Casey could be persuaded to withdraw his play 'for revision', before offering it to a London manager. But O'Casey was not a man for compromise. He wrote: 'The rejection of the play was a blow on the heart.' What offended him most was Yeats's explanation for it. The great poet had not been concerned about the controversial expressionism, but by O'Casey's heartfelt pacifism. 'You are not interested in the Great War', he wrote. 'You never stood on its battlefields, never walked in its hospitals, and so you write out of your opinions. You illustrate those opinions by a series of almost unrelated scenes, as you might in a leading article.'

O'Casey was outraged at this criticism from, as he said, a man who had never spoken to a Tommy in his life. O'Casey justified himself with a recital of his own family's wars: an uncle had been wounded at Balaclava; one brother had spent the Boer War with the Dublin Fusiliers, and another had served in the Great War. But O'Casey's experience was irrelevant to Yeats, who had written plays himself, and thought he knew how they should be done. 'Dramatic action is a fire that must burn up everything but itself; there should be no room in a play for anything that does not belong to it; the whole history of the world must be reduced to

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By arrangement with ROBERT LORANDE
CHARLES B.
COCHRAN'S PRODUCTION

"THE SILVER TASSIE"

A Tragi-Comedy
by
SEAN O'CASEY

Characters in the order of their appearance:

Sylvester Heagan	BARREY FITZGERALD
Simon Norton	SIDNEY MORGAN
Mrs. Heagan	ETHEL MAGEE
Sarah Mousan	BEATRIX LEHMANN
Mrs. Ferns	UNA O'CONNOR
Teddy Ferns	IAN HUNTER
Harry Heagan	CHARLES LAUGHTON
Jessie Tate	RILLY BARNES
Barney Bagnal	ST. WESLEY (The Actor Christ)
The Crocher	LEONARD SHEPHERD
1st Soldier	CHARLES LAUGHTON
2nd Soldier	IAN HUNTER
3rd Soldier	BARREY FITZGERALD
4th Soldier	JACK MAYNE
5th Soldier	G. ADRIAN BYRNE
6th Soldier	S. J. WARMINGTON
The Corporal	SINCLAIR COTTER
The Visiting	IVO DAWSON
The Stuff Wallah	ALBAN BLAKEDICK
The Trumpeter	EMILYN WILLIAMS
1st Stretcher Bearer	NORMAN STUART
2nd Stretcher Bearer	OSWALD LINGARD
3rd Stretcher Bearer	CHARLES SCHOFIELD
4th Stretcher Bearer	BARREY BARNES
1st Casualty	CLIVE MORTON
2nd Casualty	JAMES WILLOUGHBY
Surgeon Forby Maxwell	HASTINGS LYNN
The Sister of the Ward	AUDREY O'FLYNN

Staged under the direction of RAYMOND MASSEY

Oct. 11

wallpaper in front of which the characters must pose and speak', he said.

O'Casey, who thought Yeats was a hopeless pedant, replied: 'Your statements ... are, to me, glib, glib ghosts.' But Yeats was no less stubborn than O'Casey. Even after Lady Gregory admitted that the Abbey should have put on *The Silver Tassie*, Yeats was still arguing that English and Irish attitudes to the drama differed.

O'Casey was disconsolate, and the affair imposed itself on the rest of his life. It hardened his heart against Dublin, and against his former friends and allies. He became a rigid Communist capable of writing lines like 'the massed majesty of the clenched fist', and a play entitled *The Sky Turns Red*. Ironically, some of his later work was the sort of propaganda to which Yeats's hollow criticism of *The Silver Tassie* could more accurately be directed.

The Abbey eventually gave *The Silver Tassie* a short run in 1935, but the damage had been done. O'Casey was by then at war with Ireland, and the skirmishes carried on until shortly before his death in September 1964. Perhaps he was beginning to feel lonely on the outside, at last, for in that year he allowed the Abbey to perform *Juno and the Paycock* and *The Plough and the Stars* in Paris and London. Those performances raised the first-act curtain on the great O'Casey revival. It is still gathering pace.

Stephen Fay's grandmother was present at the Abbey riot in 1926. Although she did not like O'Casey - he had refused her invitation to supper on a Sunday - she deplored the refusal to give him a hearing. Stephen Fay writes for the *Independent on Sunday*. This article was originally published in the ENO programme for the first production of Turnage's *The Silver Tassie* in February 2000.





GERALDINE CASSIDY Soprano (Ireland) *Jessie*

Geraldine Cassidy began her singing studies with Anne-Marie O'Sullivan at the College of Music in Dublin while studying for a BA in Music and History at Trinity College. She sang her first role, the Countess in *Figaro*, for the College under John Beckett. Arts Council and Dublin Corporation scholarships helped her to continue her vocal studies at the London Guildhall, the Munich Hochschule and the Salzburg Mozarteum with teachers such as Rae Woodland, Anna Reynolds and Elisabeth Schwarzkopf. After a year at the opera studio of the Vienna State Opera, she was engaged to sing Konstanze in *Die Entführung*, Rosalinde in *Die Fledermaus* and Violetta in *La traviata* in Ulm. From there she was invited to sing Konstanze at the Berlin Komische Oper and at the Landestheater in Salzburg. During the next four years she added many of the major coloratura roles to her repertory, including Rosina, Adina, Frau Fluth (*Die lustigen Weiber von Windsor*) and Anne Truelove in the famous Cox/Hockney production of *The Rake's Progress*.



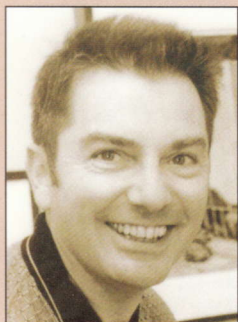
DEIRDRE COOLING-NOLAN Contralto (Ireland) *Mrs Heegan*

One of Ireland's foremost and most versatile contraltos, Deirdre Cooling-Nolan has won many awards and was the first winner of the Golden Voice of Ireland competition. She made her Opera Ireland (then DGOS) debut as La Cieca in *La Gioconda* in 1984 and has since sung in *Il barbiere*, *Der Rosenkavalier*, *Eugene Onegin*, *Madama Butterfly*, *Rigoletto*, *The Gypsy Baron*, *Hoffmann*, *Cavalleria rusticana* and *Boris Godunov*. She has also performed Orlofsky for RTÉ and IORC in Cork; Mamma Lucia in Belfast; and Suzuki and the Monitor (*Suor Angelica*) for Lyric Opera. She is also involved with 20th-century music and has appeared as alto soloist in three premieres: Jerome de Bromhead's *Hy Brazil*; Bergman's *Sweep Cantata*; and John Buckley's *De Profundis*. She has received critical acclaim for her performances in Walton's opera *The Bear* and Maxwell Davis's *The Martyrdom of St Magnus*. Her most recent modern opera appearance was in the premiere of James Wilson's *A Passionate Man*. She also broadcasts frequently on RTÉ radio and television.

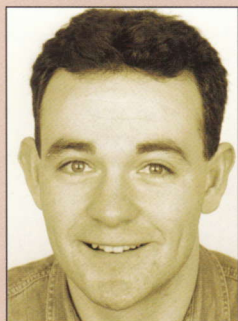


OWEN GILHOOLY Baritone (Ireland) *Corporal*

Owen Gilhooly studied at the Royal College of Music under Graziella Sciutti and Margaret Kingsley with the support of the Peter Pears Scholarship, the Irish Arts Council and the Madeline Finden Memorial Prize. He has since been awarded a further bursary from the Irish Arts Council and has won Second Prize at the Great Elm Vocal Awards 2000. Concert performances in Ireland and the UK include Bach's *St Matthew Passion* at St John's Smith Square in London and the NCH in Dublin, as well as baritone soloist for the Millennium Bach Festival in Dublin and *Messiah* for Our Lady's Choral Society. Operas include *Turandot*, *La traviata*, *Don Giovanni* and, recently, Talpa in *Il tabarro* for Clonter Opera; Frank in *Die Fledermaus* for Co-Opera; *Bal masque* with ENO Studio; and a programme of Poulenc entitled *Burning Mirrors*. Future engagements include Messager's *Fortunio* and Bellini's *I Capuletti e i Montecchi* for Grange Park Opera in the UK.



ANDREAS JÄGGI Tenor (Switzerland) Sylvester Heegan
Andreas Jäggi is currently working on his new repertory as a character tenor studying Herod (*Salome*) and Mime (*Rheingold* and *Siegfried*). Future projects include *Adriana Lecouvreur* and *Adès' Powder Her Face* (Nantes). His repertoire also includes Lenny (*Mice and Men*) and Camille (*Merry Widow*). He has sung in two world premiere s: Clostre's *The Triumph of Virtue* in Paris and Kreisler's *Der Aufstand der Schmetterlinge* in Vienna. He has also recorded Schnittke's *Faust Cantatas* for AVRO and sang *Des Engels Anrede* by Huber at the Caen Festival. Trained in Zurich, he performed as artist in residence in Germany and appeared regularly at the Paris National Opera (*The Fiery Angel*, *Hoffmann*, *Mabagony*, *Wozzeck*) and in the main international opera houses. He has also sung a varied repertory on the concert platform in many countries, and the German composer Wilfried Maria Danner is writing a song cycle for him.. Mr Jäggi is a regular guest with the English Bach Festival and has been a member of Company Alain Germain since 1976.



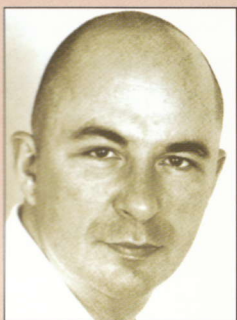
DECLAN KELLY Tenor (Ireland) Dr Maxwell/Staff Officer
Wexford-born Declan Kelly made his Opera Ireland debut as Beppe in *Pagliacci* in 1998, the year he also made his debut with Opéra du Rhin as Flute in *A Midsummer Night's Dream*. He has since sung Scaramuccio in *Ariadne auf Naxos* and the Shepherd in *Tristan* there. He has also sung with European Chamber Opera, Mid-Wales Opera, D'Oyly Carte and OTC and others as well as at the festivals in Wexford, London's Holland Park, Buxton and Musica nel Chiostro at Batignano. His repertoire includes Mozart's Gomatz (*Zaide*) and Tamino, Kudryash in *Katya Kabanova*, Rossini's Almaviva, Alfred in *Die Fledermaus* and Pylade in Gluck's *Iphigénie en Tauride* as well as roles in operas by Scarlatti, Menotti and Bernstein. In concert, Declan Kelly has appeared as soloist with various orchestras in choral works by Bach, Handel, Haydn, Mozart, Rossini and Orff. Outside of Ireland and the UK he has sung in Portugal, Italy, France, Germany, Greece, Belgium, Holland and the USA. He has recorded Charpentier's *Te Deum* under Chung.



SAM MCELROY Baritone (Ireland) Harry Heegan
Sam McElroy made his Opera Ireland debut in the Spring 1999 production of *Salome*, sang the title role in Rossini's *Il barbiere di Siviglia* later that year and Sharpless in *Butterfly* last season. Born in Cork, he is a Languages graduate of the University of London. In 1996 he was awarded a scholarship to study at the Centre de Formation Lyrique, Opéra National de Paris where he sang roles in *Katya Kabanova*, *Parsifal* and Offenbach's *Un maris à la porte*. He has sung Dandini in *La Cenerentola* in Ireland, England and France; Blazes in Maxwell Davies' *The Lighthouse*, Nick Shadow in *The Rake's Progress* for OTC; Dr Malatesta in *Don Pasquale* for Scottish Opera-Go-Round; Lescaut in *Manon* at the Opéra de Monte-Carlo and the title role in *Don Giovanni* in Nice and Mauritius. In 1997 he sang Schubert Lieder at the Pacific Music Festival in Japan and he has appeared with the ICO in Handel's *Messiah* in Dusseldorf. In 1999, Sam McElroy represented Ireland at the BBC Cardiff Singer of the World competition.



EMER MCGILLOWAY Mezzo-soprano (Ireland) Susie Derry-born Emer McGilloy graduated with Honours in Medicine at Queen's University Belfast and worked as a neurologist before commencing vocal studies at London Guildhall, where her roles included Maddalena in Donizetti's *Linda di Chamounix*, Juno in Cavalli's *La Calisto* and Der Trommler in Ullmann's *Der Kaiser von Atlantis*. She continued her studies at the National Opera Studio, supported by Opera North and the Friends of Covent Garden. Other engagements include Olga in *Eugene Onegin* and Lady Essex in *Gloriana* for Opera North; Nymph in *Rusalka*, Hope and Prosperina in Monteverdi's *Orfeo* for ENO; and Pitti-Sing in *The Mikado* for Grange Park Opera. Emer McGilloy's concert career in Ireland and the UK includes performances of Bach's *B minor Mass*; Bruckner's *Te Deum* and *Mass in D*; Elgar's *Gerontius*; Handel's *Jephtba* and *Theodora*; Mozart's *C minor Mass*, *Requiem* and *Vespers*; and Rossini's *Petite messe solennelle*. Future engagements include Cherubino for Opera North, Second Lady in *Die Zauberflöte* for WNO, Sesto in *Giulio Cesare* for Opera Ireland and Asteria in *Tamerlano* for OTC.



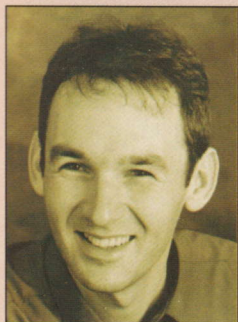
GERARD O'CONNOR Bass (Ireland) **The Croucher**

Gerard O'Connor trained at the National Opera Studio in London and now studies with Robert Alderson. He has sung with Opera Ireland, Opera Northern Ireland, Central Festival Opera, Castleward Opera, English Festival Opera, Chelsea Opera and Holland Park Opera as well as in Singapore, Holland and Belgium, and at the Covent Garden and Wexford Festivals. His operatic repertoire includes Bonze in *Butterfly*; Il Cieco in *Iris*, Coline in *La Bobème*, Simone in *Gianni Schicchi*, Abbot in *Curlew River*; Zeta in *Die lustige Witwe*, Parson/Badger in *Cunning Little Vixen*, Luther/Schlemil/Crespil in *Hoffmann*, Pistol in *Falstaff*, Basilio in *Il barbiere di Siviglia*, Sparafucile in *Rigoletto*, Snug in *Midsummer Night's Dream*, Dikoy in *Katya Kabanova* and Boris Ismailov in *Lady Macbeth of Mtsensk*. Engagements in 2001 include Zuniga and Ismailov for ENO. In the 2001/2002 season Gerard O'Connor joins English National Opera as a principal bass singing Dolokhov, Belliard and Davout in *War and Peace*; Supreme Pontiff in *La vestale*, Truelove in *The Rake's Progress* and Hunding in *Die Walküre*.

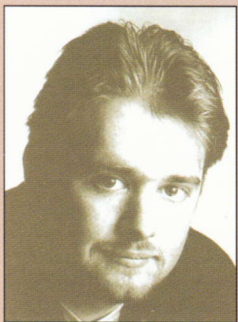


FRANZITA WHELAN Soprano (Ireland) **Mrs Foran**

Franzita Whelan made her Opera Ireland debut as Katya Kabanova last year and also sang Askinya in *Lady Macbeth of Mtsensk*. Born in Portlaoise, she studied at the RIAM as well as at the Royal College of Music and the National Opera Studio in London. The recipient of many awards and prizes, she is now a Junior Fellow of the RCM. Her operatic work includes Mozart's Pamina and Elvira for WNO and the Countess for ETO and Garsington Opera. Recent concert engagements have included Verdi's *Requiem* with the RTÉCO and at the Royal Albert Hall; *Songs of the Auvergne* with the NSOI; Pergolesi's *Stabat Mater* for the BBC; Viennese concerts with the Bournemouth SO; Philip Martin's *Music for the Millennium* at the NCH; Mahler's *Second Symphony* with the NYOI; and *Messiah*, Verdi's *Requiem* and Mendelssohn's *St Paul* in Tokyo. Future plans include Gluck's *Euridice* in Colorado; the title role in Beethoven's *Leonore* for WNO; Strauss's *Four Last Songs* with NYOI; and a recital at the RDS.

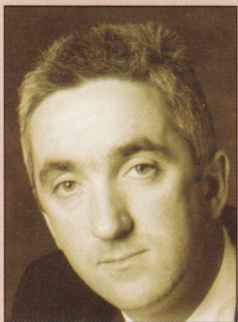


JEREMY HUW WILLIAMS Baritone (UK) **Teddy**
Cardiff-born Jeremy Huw Williams studied at St John's College, Cambridge, and with April Cantello. Since making his operatic debut with Welsh National Opera as Guglielmo in *Così fan tutte* he has appeared in over forty roles. He has recently sung Escamillo (*Carmen*) and Germont (*Traviata*) for WNO; Olivier (*Capriccio*), Papageno (*Die Zauberflöte*), George in Floyd's *Of Mice and Men*, and the title role in Karetnikov's *Till Eulenspiegel*, all for l'Opéra de Nantes. Jeremy Huw Williams is renowned as a fine exponent of contemporary music and has premiered many new works. He has given recitals at the Wigmore Hall and Purcell Room, and at many major music festivals. He has sung in Tippett's *King Priam* with the BBC NOW; Lambert's *Summer's Last Will and Testament* with the CBSO; *Messiah* with the Hallé; Mozart's *Requiem* with the Philharmonia; Nielsen's *Third Symphony* at the Proms with the BBCSO; *Carmina Burana* with the RLPO; Schubert's *Mass in a flat* with the BBC Philharmonic and Watson's *O! Captain* with the LPO.



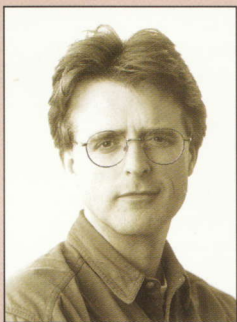
NYLE P WOLFE Baritone (Ireland) **Barney**

Nyle P Wolfe began his studies in Dublin with Dr Veronica Dunne. He then attended the Royal Academy of Music in London where he obtained that institution's highest academic award. He was a member of the Opera Studio of Zurich in the 1999/2000 season. He is presently studying with Robert Alderson in Manchester. In Zurich, he sang Smirnov in Walton's *The Bear* and Baculus in Lortzing's *Der Wildschütz*. In London his roles were the Vicar in *Albert Herring* and Pasquariello in Gazzaniga's *Don Giovanni*. He has sung Don Pedro in Berlioz' *Béatrice et Bénédict* in Paris and Baden-Baden; the title role in Mozart's *Don Giovanni* in Limerick; and Puccini's Schaunard and Lehár's Danilo in Cork. His recordings include Schumann's *Liederkreis* op 39, Copland's *Old American Songs* and Sullivan's *Pirate King* for RTE. He has also recorded Dvorák's *Te Deum* and Fauré's *Requiem* for the BBC.



DAVID JONES (Ireland) **Conductor**

David Jones studied at TCD and at the RNCM in Manchester before being appointed to the staff of Scottish Opera where he has conducted *Il trovatore*, *Die Fledermaus*, *Samson et Dalila*, *Hansel and Gretel*, *La belle Hélène* and *Iolanthe*. In the 1998/99 season he conducted the Scottish Chamber orchestra, Hannover Radio Sinfonie NDR and Northern Sinfonia and made his Netherlands debut conducting Haydn's *Il Mondo della luna* for Opera Zuid. He has also appeared with the Ulster Orchestra, The BBC Philharmonic, the NSOI, the RTÉCO, Manchester Camerata and the BBC Singers. David Jones has been Chorus Master of the Edinburgh International Festival Chorus from 1994. In the 1996 Festival he conducted the world premiere of the complete version of Kurtág's *Songs of Despair and Sorrow*, which was repeated at the Festival d'Automne in Paris and in the 1997 Edinburgh and Salzburg Festivals. Last season he conducted Moniuszko's *Straszny Dwor* at the Wexford Festival and *Carmen* for Opera Zuid. Other operas in his repertoire include *Die Zauberflöte*, *Le nozze di Figaro*, *Il barbiere di Siviglia*, *Bastien und Bastienne*, *Der Schauspieldirektor*, *Alcina*, *Albert Herring*, *Dido and Aeneas* and *La Voix Humaine*. Future engagements include *The Magic Flute* for WNO and Bach's *St Matthew Passion* with Sinfonierorchester Wuppertal.



PATRICK MASON (UK) Director

Patrick Mason, who directed a memorable *Don Giovanni* for Opera Ireland (then DGOS) in 1988, originally trained at the Central School of Speech and Drama in London. He joined the Abbey as Voice Coach and Assistant Director in 1972, where he worked with Hugh Hunt on *The Silver Tassie*. Two years later he was appointed Fellow in Drama at Manchester University. He returned to the Abbey in 1977 and directed many productions before becoming a freelance director in 1983. Alongside his busy career in the UK and North America, he has maintained his association with the Abbey and the Peacock over the years and directed many memorable productions, some of which toured tom places as far apart as Russia and the USA as well as the UK and mainland Europe. In 1994 he was appointed Artistic Director of the Abbey. Patrick Mason's work in opera includes *La cena della beffe*, *Turandot* & *Don Giovanni* and *The Duenna* for Wexford Festival; *Don Pasquale* for Opera North and ENO/Israeli Opera; *Rigoletto* for WNO and Opera North; and Puccini's *Il trittico* at ENO. He is a member of the CRC, and has recently been appointed to the board of Music Network.



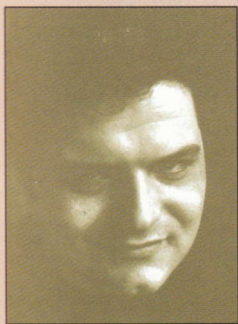
JOE VANEK (UK) Designer

Joe Vanek designed Opera Ireland's 1988 *Don Giovanni* and last season's *Lady Macbeth of Mtsensk*. He has designed *La cena della beffe*, *Turandot* & *Don Giovanni* and *The Duenna* for Wexford; and *Così fan tutte* and *The Rake's Progress* for OTC. Abroad, his opera designs include *Don Pasquale* for Opera North, ENO and New Israeli Opera; *Ariane and Bluebeard* and *Caritas* for Opera North; *Rigoletto* for WNO; *The Love for Three Oranges* and *La contessa de Numi* for Royal Danish Opera; and *The Makropoulos Case* for Opera Zuid. The ENO production of Puccini's *Il trittico*, directed by Patrick Mason, received an Olivier Award nomination in 1998. In Irish theatre, Joe Vanek is known principally for designing Brian Friel's most recent plays: *Dancing at Lughnasa*, *Wonderful Tennessee* and *Molly Sweeney*; all premiered in Dublin and transferring to Broadway, where his *Lughnasa* designs were nominated for two Tony Awards. Alongside many productions at the Gate, Abbey and Peacock since 1984, he has designed, amongst others, the musical *Heathcliff*, the ballet *Legs of Fire* (in Copenhagen) and *The Secret Fall of Constance Wilde* for the Abbey, the Melbourne Festival, and London's Barbican Bite Festival last year.



CATHAL GARVEY (Ireland) Chorus Master

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999 and has since earned critical acclaim for his work on *Aida* and *Lady Macbeth of Mtsensk* among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. He spent two years studying at the College of Moscow Conservatory and, upon his return to Ireland, completed a Masters Degree in Conducting. He has attended conducting masterclasses with Gerhard Markson and George Hurst. As a violinist and choral singer, Cathal Garvey has performed and toured extensively with the NSOI, the NYOI, the Irish Youth Choir and Madrigal '75. As a conductor he has worked with several choirs and orchestras in Cork and from 1997 was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bobème* and *Il trovatore*. Last year he conducted IRTC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Lyric Opera and Anna Livia.



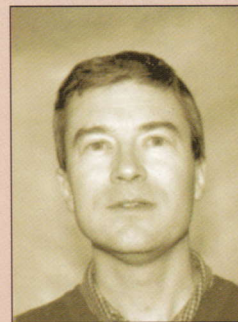
PAUL KEOGAN (Ireland) Lighting Designer

Paul Keogan studied drama at the Samuel Beckett centre in Trinity College, Dublin, and at Glasgow University. He was production manager at Dublin's Project Arts Centre from 1994 to 1996 and is now a freelance lighting designer. His theatre designs include *Danti Dan* (Rough Magic); *The Silver Tassie* (Almeida Theatre); *The Gay Detective* (Project); *Quay West* (Bedrock); *Melonfarmer*; *The Electrocution of Children*, *Amazing Grace*, *The Living Quarters*, *Making History*, *The Map Maker's Sorrow*; *Cúirt an Mbeán Óiche* and *Down the Line* for the Peacock; *The Tempest* (Abbey Theatre); and *Angel-Babel* for Operating Theatre. Paul Keogan's opera designs include *La Bobème*, *L'elisir d'amore*, *Le nozze di Figaro*, *Lady Macbeth of Mtsensk* and *Butterfly* for Opera Ireland; *That Dublin Mood*, *The Lighthouse* and *The Rake's Progress* for OTC; *La traviata* for Co-Opera; and *The Makropulos Case* for Opera Zuid. His dance designs include *Ballads* (Cois Céim), *SAMO* (Block & Steel) and *Intimate Gold* (IMDT). He has also lit *The Wishing Well*, a large-scale outdoor production piece for the 1999 Kilkenny Arts Festival.



LIZ ROCHE (Ireland) Choreographer

Liz Roche, who choreographed Opera Ireland's productions of *Aida* and *Lady Macbeth of Mtsensk* last year, was awarded the Peter Darrell Choreographic Award in 2000. She trained in choreography and dance at the London Contemporary Dance School. Since graduating in 1993 she has choreographed for Scottish Dance Theatre, Cois Céim, Dance Theatre Ireland, In-Transit (Belfast), CCN de Caen in Normandy, Opera Machine and the MA in Dance Performance at UL. In 1996 she won Choreographer of the Year and an award for Dance Show of the Year from *The Irish Times*. In 1998 she was awarded a place on the ICPC directed by Jonathan Burrows and Kevin Volans. As a dancer, Liz Roche has performed with all the major Irish dance companies and abroad with Cie La Camionetta, Les Carnets Bagouet in France, and Cie 2nd Nature Christine Gaigg in Vienna. She co-founded Rex Levitates Dance Company in 1999 and has choreographed four works to date, performing in Diversions Temple Bar, Aerowaves International Platform and the Dublin Fringe Festival. Plans for 2001 include a new piece commissioned by Daghdha Dance Company (Limerick) and touring to Festival d'Uzes (France) in June with Rex Levitates.



DAVID COWAN (UK) Répétiteur

Born in Manchester, David Cowan studied in Cambridge, London and Winterthur (Switzerland). Winner of The Hague International Lied Accompaniment Competition in 1988, he has accompanied at concerts and song courses with artists like Dietrich Fischer-Dieskau, Sir Peter Pears and Graham Johnson. He was vocal coach for the Lied class at the Salzburg Mozarteum (1986-'95) and has worked as répétiteur and musical assistant with conductors such as Harnoncourt, Pinnock, Bedford and Latham-Koenig in opera productions at Salzburg Festival and elsewhere. He conducted the Salzburg University Orchestra (1991-'95); was staff conductor and head vocal coach of the Badisches Staatstheater Karlsruhe (1995-'98); and Musical Director of the opera studio of Strasbourg's Opéra National du Rhin from 1998 to 2000. He has conducted operas by Purcell, Haydn, Mozart, Gluck, Schubert, Johann Strauss, Krenk and Maxwell Davies, as well as symphonic and choral works, throughout Europe. Future work includes conducting *Die Zauberflöte* in Palermo in June and an engagement as staff conductor and vocal coach in Basel.



THE NATIONAL CHAMBER CHOIR

The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The year 2000 was a very exciting and busy year for the Choir – it attended the international festival *La Fabbrica del Canto* in Italy where it gave seven concerts and two international festivals on the beautiful island of Sardinia. This year looks equally busy with concerts planned in Mallorca, Sweden and Germany. The Choir gives upwards of 70 live performances annually. Founded in 1991 it is made up of 17, highly motivated, professional singers. When not working as an opera chorus the NCC, working from its base in Dublin City University, is employed all year round in both entertainment and education, giving concerts and education workshops in Dublin and throughout the country.

3rd & 4th May *The National Chamber Choir* will be *Choir-in-Residence* at Cork International Choral Festival. Details from the Festival office
021-4308308

31st May **National Gallery of Ireland, Merrion Square, 6.30 p.m.**
The opening concert in the *National Chamber Choir's* summer series *Making Connections*. This concert will be conducted by Colin Mawby and will feature the works of Palestrina and Verdi

Other concerts in this series will be conducted by: Colin Mawby; Celso Antunes; Roger O. Doyle and Claudio Büchler. Among the featured composers will be Vaughan Williams; Bach; Mendelssohn; Brahms; Schoenberg and Rheinberger.

Information on any of the above from Tel: 01-7005665
or email: national.chamber.choir@dcu.ie; web site: www.dcu.ie/chamber/index.html

The Choir is funded through a most innovative and beneficial contract with RTÉ, grant aid from the Arts Council, a residency at Dublin City University, funding from the Department of Education and Science as well as its contract with Opera Ireland, and support from sponsors.

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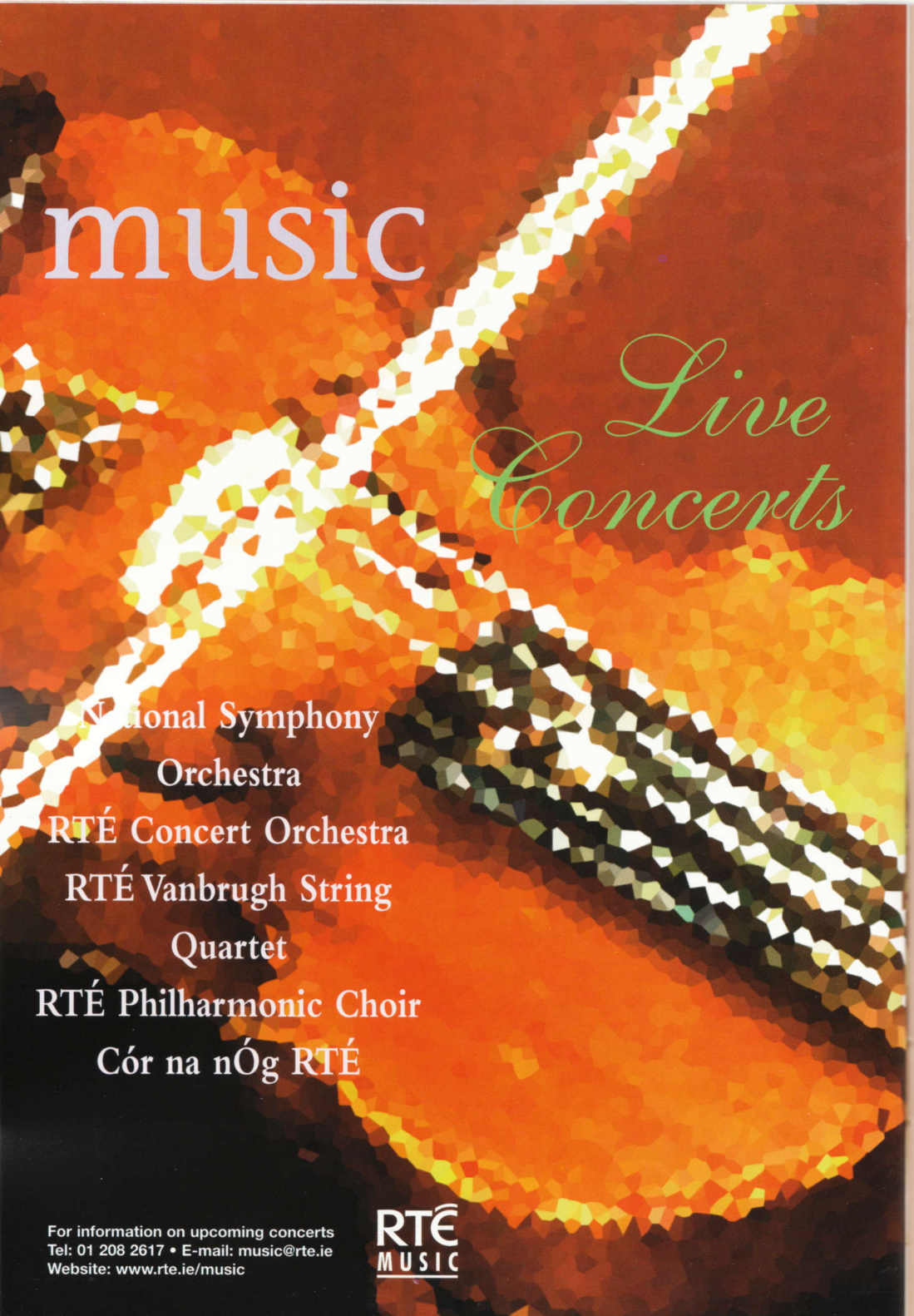
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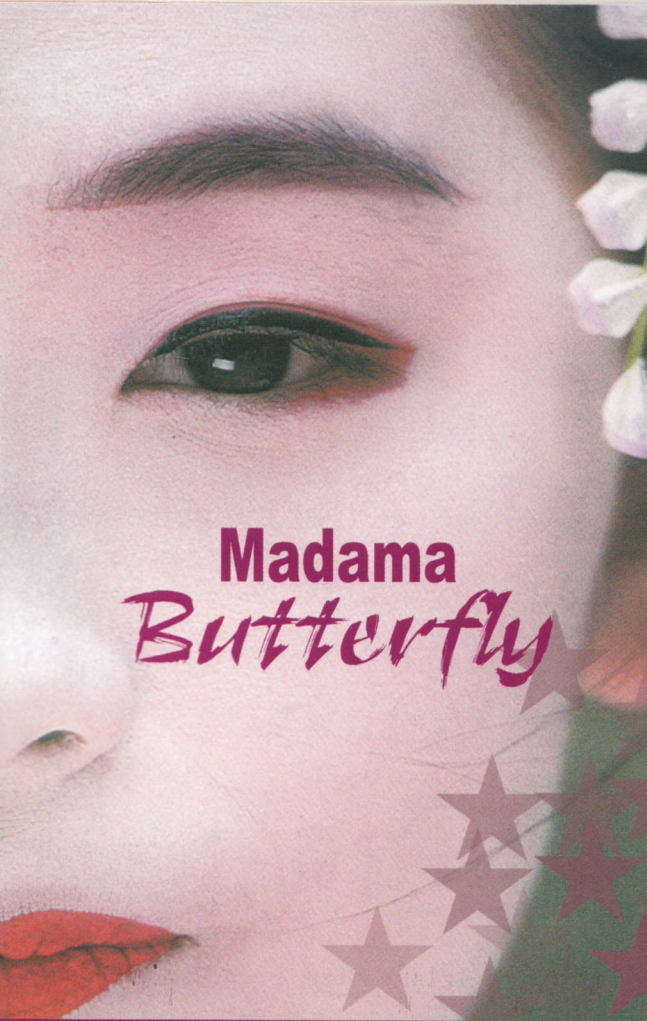
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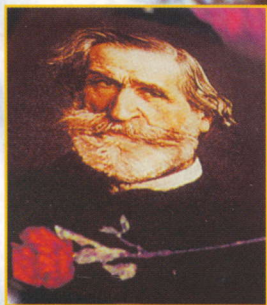
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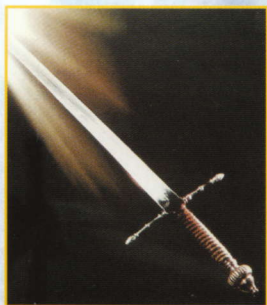
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Salvatore Allegra		Charles Gounod		Gioacchino Rossini	
Ave Maria	1959	Faust	1941, 1995	Il barbiere di Siviglia	1942, 1999
Il medico suo malgrado	1962	Roméo et Juliette	1945	La Cenerentola	1972, 1995
Michael W Balfe		George F Handel		L'italiana in Algeri	1978, 1992
The Bohemian Girl	1943	Messiah	1942	Camille Saint-Saëns	
Ludwig van Beethoven		Engelbert Humperdinck		Samson et Dalila	1942, 1979
Fidelio	1954, 1994	Hänsel und Gretel	1943, 1994	Dmitri Shostakovich	
Vincenzo Bellini		Leoš Janáček		Lady Macbeth of Mtsensk	2000
La sonnambula	1960, 1963	Jenufa	1973	Bedřich Smetana	
Norma	1955, 1989	Katya Kabanova	2000	The Bartered Bride	1953, 1976
I puritani	1975	Franz Lehár		Johann Strauss	
Benjamin Britten		The Merry Widow	1997	Die Fledermaus	1962, 1998
Peter Grimes	1990	Ruggiero Leoncavallo		Der Zigeunerbaron	1964
Georges Bizet		Pagliacci	1941, 1998	Richard Strauss	
Carmen	1941, 1989	Pietro Mascagni		Der Rosenkavalier	1964, 1984
Les pêcheurs de perles	1964, 1987	L'amico Fritz	1952	Salome	1999
Gustave Charpentier		Cavalleria rusticana	1941, 1998	Ambroise Thomas	
Louise	1979	Jules Massenet		Mignon	1966, 1973
Francesco Cilea		Manon	1952, 1980	Peter Ilich Tchaikovsky	
Adriana Lecouvreur	1967, 1980	Werther	1967, 1977	Eugene Onegin	1969, 1997
Domenico Cimarosa		Wolfgang Amadeus Mozart		The Queen of Spades	1972
Il matrimonio segreto	1961	Così fan tutte	1950, 1993	Mark-Anthony Turnage	
Claude Debussy		Don Giovanni	1943, 1995	The Silver Tassie	2001
Pelléas et Mélisande	1948	Idomeneo	1956	Giuseppe Verdi	
Léo Delibes		Die Entführung aus dem Serail	1949, 1964	Aida	1942, 2000
Lakmé	1993	Le nozze di Figaro	1942, 1997	Un ballo in maschera	1949, 1992
Gaetano Donizetti		Die Zauberflöte	1990, 1996	Don Carlos	1950, 1985
Don Pasquale	1952, 1987	Modest Mussorgsky		Ernani	1965, 1978
L'elisir d'amore	1958, 1996	Boris Godunov	1999	Falstaff	1960, 1998
La favorita	1942, 1982	Jacques Offenbach		La forza del destino	1951, 1973
La figlia del reggimento	1978	Les contes d'Hoffmann	1945, 1998	Macbeth	1963, 1997
Lucia di Lammermoor	1955, 1991	Amilcare Ponchielli		Nabucco	1962, 1986
Friedrich von Flotow		La Gioconda	1944, 1984	Otello	1946, 1981
Martha	1982, 1992	Giacomo Puccini		Rigoletto	1941, 1994
Umberto Giordano		La Bohème	1941, 1996	Simon Boccanegra	1956, 1974
Andrea Chénier	1957, 1983	Gianni Schicchi	1962	La traviata	1941, 1999
Fedora	1959	Madama Butterfly	1942, 2000	Il trovatore	1941, 1995
Christoph W Gluck		Manon Lescaut	1958, 1991	Gerard Victory	
Orfeo ed Euridice	1960, 1986	Suor Angelica	1962	Music Hath Mischief	1968
		Tosca	1941, 1996	Richard Wagner	
		Turandot	1957, 1986	Der fliegende Holländer	1946, 2001
		Licínio Refice		Lohengrin	1971, 1983
		Cecilia	1954	Tannhäuser	1943, 1977
				Tristan und Isolde	1953, 1963
				Die Walküre	1956
				Ermanno Wolf-Ferrari	
				Il segreto di Susanna	1956

Dates indicate the first and most recent productions.

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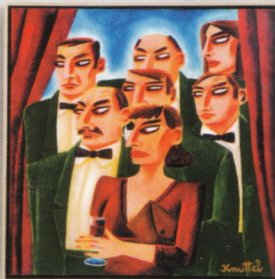
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